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NEW ENGLAND HARMONY



CONTAINING,

A VARIETY OF *PSALM TUNES*, IN THREE AND FOUR PARTS, ADAPTED TO ALL
METRES: ALSO, A NUMBER OF *SET PIECES*, OF SEVERAL VERSES EACH,
TOGETHER WITH A NUMBER OF *ANTHEMS*.

——
BY TIMOTHY SWAN.
——

Published According to Act of Congress.


PRINTED AT NORTHAMPTON, MASSACHUSETTS,
BY ANDREW WRIGHT:

And Sold at his OFFICE:—Sold also at *Suffield*, in Connecticut, by the AUTHOR.


1801.

The RUDIMENTS of VOCAL MUSIC.

The GAMUT, or FIRST SCALE, with FLATS and SHARPS.

THIS character  is called the G Cliff, always standing on the second line of the Treble, Counter, and Tenor staves.

E	La.
D	Sol.
C	Fa.
B	Mi.
A	La.
G	Sol.
F	Fa.
E	La.

This Character  is called the F Cliff, standing on the fourth line, and used only in Bass.

G	Sol.
F	Fa.
E	La.
D	Sol.
C	Fa.
B	Mi.
A	La.
G	Sol.

Eight Notes in *Common Time*.

Eight Notes in *Triple Time*.



The image shows two musical staves. The left staff is in common time (C) and the right staff is in triple time (3/2). Both staves show the first eight notes of the scale: E, D, C, B, A, G, F, E. The notes are written in a way that demonstrates the rhythmic difference between the two time signatures. The common time staff has a 4/4 time signature, and the triple time staff has a 3/2 time signature. Both staves end with a double bar line and repeat dots.

RULES to find the MI, by FLATS and SHARPS.

B, is called the natural place for	MI	If F be <i>sharp</i> , Mi is in	F
But if B be <i>flat</i> , Mi is in	E	If F and C, Mi is in	C
if B and E, Mi is in	A	F, C and G, Mi is in	G
B, E and A, Mi is in	D	F, C, G and D, Mi is in	D
B, E, A and D, Mi is in	G	F, C, G, D and A, Mi is in	A
B, E, A, D and G, Mi is in	C		

FLATS and SHARPS are considered as useless characters in Vocal Music, either accidental, or in transposing the *Mi*. But they are inserted in the following work, together with the *Cliffs*, in the first bar of each piece of Music, to accommodate those who would wish to make use of them.

Although setting accidental *flats* and *sharps* may be agreeable to the rules of counterpoint, when modulations are so formed as to require them, yet those modulations might be avoided, and others formed, that would render the melody and harmony equally expressive and pleasing.

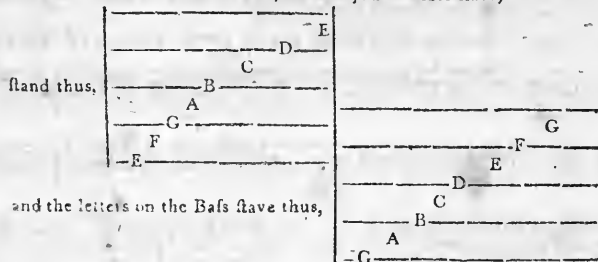
Flats and *sharps*, set at the beginning of Tunes, have no effect in regulating the *Mi*. The lines and spaces are flatted and sharp'd according to the situation of the *Mi*, if *Mi* is in F, it will raise it half a tone, the distance then between E and F will be a whole tone, and between F and G but half a tone; thus F is made *sharp* by placing *Mi* on it, and not by setting a *sharp* on F. When *Mi* is in B, the distance between A and B, is a whole tone, but when *Mi* is in E, the distance is but half a tone. This depression of B, is caused by the other half tone, which follows the *Mi* in regular order, and not by placing a *flat* on B. Thus if *Mi* is in F, F will be *sharp*, if *Mi* is in C, F and C will be *sharp*: and if *Mi* is in E, B will be *flat*, if *Mi* is in A, B and E will be *flat*, &c.

	SEMIBREVE.	MINIMS.	CROTCHETS.	QUAVERS.	SEMIQUAVERS.	DEMISEMIQUAVERS.
Notes						
Rests						

A Semibreve is equal in length of time, to two Minims, or four Crotchets, or eight Quavers, or sixteen Semiquavers, or thirty-two Demisemiquavers. Rests are marks of silence of the same length of time as the Notes for which they stand.

EXPLANATION of the SECOND SCALE.

THE five lines with their spaces on which Music is written, are called a *stave*. These lines and spaces are represented by the first seven letters of the Alphabet. The letters on the Tenor, Counter, and Treble stave,



Which shows that G, in the upper space of the Bass stave, is the same pitch with G on the second line in the Tenor, Counter and Treble. The letters B, MA, C and T, are placed at the beginning of Tunes, to distinguish the parts, and point out the *Mi*. The letter B, is used for the Bass, MA, for the Tenor, C, for the Counter, and T, for the Treble, and always stand on the *Mi* line or space. These characters occupy the second bar of each piece of Music. When the letter A is moved from the Tenor stave to another part, it denotes that the part to which it is moved, has the Air of the Tune. The Tenor is considered as the leading part, and should always sing where the letter M stands, whether A is annexed to it or not.

EIGHT NOTES.



THERE are only seven distinct natural sounds or tones, (every eighth being the same) five of which are whole tones, the other two which are between *mi* and *fa*, and *la* and *fa*, are half tones. *Mi* is the governing tone in Vocal Music, and is placed in different parts of the staff, for the sake of variety, the other half tone follows in regular order, always keeping the same distance. In raising the notes from *Mi* you sound twice *Fa*, *Sol*, *La*, and in falling, twice *La*, *Sol*, *Fa*, then comes *Mi* either way.

The following SCALE shows where the two half tones are in every remove of the *Mi*.

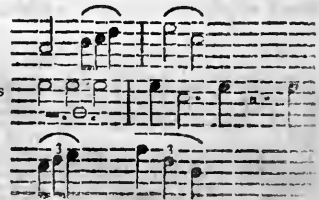



CHARACTERS and EXPLANATIONS.


Slur, — Shows that all the Notes over which it is drawn, are to be sung with one syllable,


Point, . at the right hand of a Note or Rest, makes it half as long again. A Semibreve pointed, as long as three Minims, &c.

Figure 3 over or under any three Notes, shows that they are to be sounded as quick as two such, without the figure 3.





Brace  Shows how many parts are sung together.

Single Bar,  divides the time into equal parts, each division containing time equally alike, and according to the Mood.

Ledger line,  is added to accommodate Notes that extend above or below the staff.

Repeat ;S: Shows that the strain is to be sung over again, from the Note over which it is set.

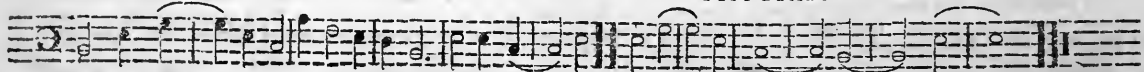
Choofing Notes,  Are such as stand one over the other, in the same staff. When such Notes occur, the performer takes his choice.

Clofe  Denotes the tune is ended.

Sounds, consisting of several parts of a Bar, that begin with an unaccented part, are called *Syncopated Notes*. Two notes that are tied with a Slur across the Bar, and are on the same line or space, are founded as one note, and are called *Continued*, or *Protracted Notes*. When those Notes commence with an unaccented part they are Syncopated.

SYNCOPIATED NOTES.

PROTRACTED NOTES.



MOODS in COMMON TIME.

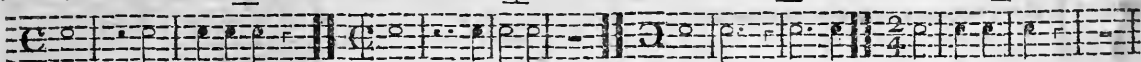
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First Mood, $\overline{\text{C}}$

Second Mood, $\overline{\text{C}}$

Third Mood, $\overline{\text{C}}$

Fourth Mood, $\overline{\frac{2}{4}}$



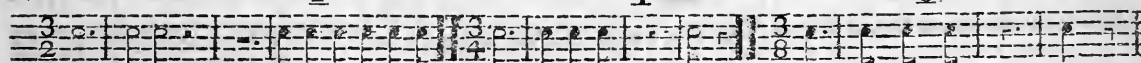
Common Time, is measured by even numbers or beats in a Bar. The three first Moods contain one Semibreve, or other Notes or Rests, equal to it, in each bar. The First Mood is performed in the time of four seconds in a bar: The Second Mood in three seconds, and the third Mood in two seconds. The fourth Mood has a Minim for a measure note, each bar containing that, or other Notes or Rests equal to it, and is performed in the time of about one second and a half.

TRIPLE TIME MOODS.

First Mood, $\overline{\frac{3}{4}}$

Second Mood, $\overline{\frac{3}{4}}$

Third Mood, $\overline{\frac{3}{8}}$



Triple Time, is measured by odd numbers or beats in a bar. The First Mood has a pointed Semibreve for a Measure note, containing that or other Notes or Rests equal to it, in each bar, and is commonly performed in the time of three seconds. The Second Mood, has a pointed Minim for a measure note, and is beat a third quicker than the First Mood. The Third Mood has a pointed Crotchet for a measure note, and is beat a third quicker than the Second Mood.

COMPOUND MOODS.

First Mood, $\overline{\frac{6}{4}}$

Second Mood, $\overline{\frac{6}{8}}$



First Mood Compound Time, has two pointed Minims, or six Crotchets in a bar, or other Notes or Rests equal to them, each bar containing two seconds of time. The Second Mood has two pointed Crotchets, or six Quavers in a bar, or the amount in other Notes or Rests, and is beat a third quicker.

BEATING TIME.

BARS in the first and second Moods of Common Time in beating are divided into four equal parts and beat in this manner. In the first of the bar, let the ends of the fingers fall on some fixed place, then the heel of the hand, thirdly, close the fingers gently, then open the hand, raising it a little at the same time. This completes the Bar. The third and fourth Moods in Common Time, and the two Moods of Compound Time, have two beats in each bar, one down, and the other up. *Triple Time* is beat by letting the ends of the fingers fall as in common time at the first part of the bar, then the heel of the hand, thirdly raise the hand, which finishes the bar. The hand falls at the beginning of every bar, in all Moods of time, and should never rise but once in a Bar.

But, such is the diversity of opinion, concerning Time, that it is extremely difficult to say what shall be the standard; that is, how quick or slow we should move in the different Moods of Time. This, therefore must be left to the judicious Teacher or performer who will be dictated by the subject, and move in the different Moods of time according to the best of his judgment.

ERRATA.—P. 31, 2d Counter staff, 2d bar, for crotchets on G & A, sing B & A.—P. 39, Tenor, 3d bar, a crotchet on D, should be on C.—P. 41, 2d Tenor staff, 6th note from the close, should be on A.—P. 46, 2d Treble staff, 7th note from close, for a Minima on E, insert a Crotchet on E.—P. 60, 1st Counter staff, 11th bar, a Minim on A, should be on G. 2d Treble staff, 4th note from the end, should be on D.—P. 64, 1st Treble staff, 3d note, should be on A. 1st Tenor staff, 7th note should be on A. 2d Bass staff, 11th bar, for a Quaver on E, insert one on C.—P. 79, 2d Tenor staff, 4th note, should be on A.

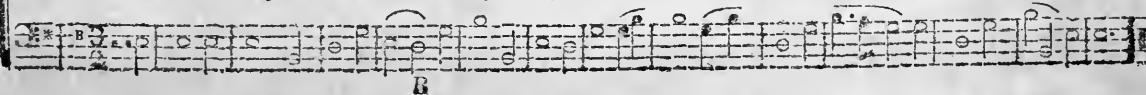


NEW ENGLAND HARMONY.

—  —
Pownal. S. M.



Sure there's a righteous God, Nor is re-ligion vain; Tho' men of vice may boast a - loud, And men of grace complain.



London. L. M.

To usher in the glorious day,

Methinks I hear the heav'n's resound, And all the earth ex-ult-ing ring, And hail the

spotless infant King. To usher in this glorious day, And hail the spotless infant King. And hail the spotless infant King.

Upton. P. M.

11

The first system of the musical score consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/4. It begins with a 'T' time signature. The second staff is a treble clef with a key signature of one flat and a time signature of 6/4. The third staff is a treble clef with a key signature of one flat and a time signature of 6/4, with 'MA' written below it. The fourth staff is a bass clef with a key signature of one flat and a time signature of 6/4. The lyrics 'Tis finish'd 'tis done, The spirit is fled, The pris'ner is gone, The christian is dead.' are written below the staves, with 'dead.' underlined.

'Tis finish'd 'tis done, The spirit is fled, The pris'ner is gone, The christian is dead.

The second system of the musical score consists of four staves. The first staff is a treble clef with a key signature of one flat and a time signature of 6/4. The second staff is a treble clef with a key signature of one flat and a time signature of 6/4. The third staff is a treble clef with a key signature of one flat and a time signature of 6/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 6/4. The lyrics 'The christian is living in Jesus' love and gladly re - ceiv - ing a king - dom a bove.' are written below the staves.

The christian is living in Jesus' love and gladly re - ceiv - ing a king - dom a bove.

Arnon. C. M.

Great God to thine almighty love, What honors shall we raise, Not all the world's songs above, Can render equal praise. Can render equal praise.

Washington. L. M.

O may the memory of thy name, inspire our armies for the fight, Our foes shall fall and rise with

Washington. Continued.

13

Now save us Lord, &c.

Now save us Lord, &c.

Home, Or quit the field with reward flight. Now save us Lord, from British fears, Now let our horses be firm and

Now save us, &c.

Strong, Till thy sal - va - tion shall ap - pear, And joy and triumph raise the song, And joy and triumph raise the song.

And joy, &c. And joy, &c.

The first system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a melody in the upper staves and a bass line in the bottom staff. The lyrics are written below the bottom staff.

O come let us join, to - geth - er combine, To praise our dear Saviour our Master divine, Him

The second system of the musical score continues the melody from the first system. It also consists of four staves (three treble, one bass) in the same key and time signature. The lyrics are written below the bottom staff.

let us a - dore, who cover'd with gore, Late hang'd on Calv'ry both wounded and poor.

Leeds. C. M.

15

Dread sov - reign let my e - ven - ing song, Like ho - - ly tri - - nite rise, Af -

sist the offerings of my tongue To reach the lof - ty skies To - reach the lof - ty skies.

The Lord Jehovah reigns and royal state maintains, His head with awful glories Crown'd Array'd in robes of light Begirt with sovereign

might, And rays of majesty a - round, Begirt with sovereign might, And rays of majesty a - round.

Now to the Lord a noble song, Awake my soul a - wake my tongue; Hosanna to th-

E - ter-nal name, And all his boundless love proclaim. And all his boundless love proclaim.

Burwick. L. M.

Now for a tune of lov - ty praise, To great Je - ho - vah's e - qual son; A-

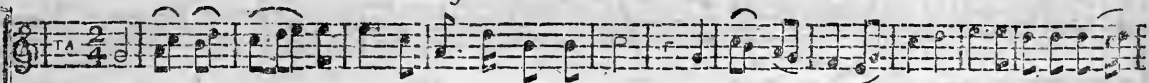
The first system of the musical score consists of four staves. The top staff is a treble clef with a 'T' time signature and a 3/2 time signature. The second staff is a treble clef with an 'M' time signature and a 3/2 time signature. The third and fourth staves are bass clefs with a 'B' time signature and a 3/2 time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first system.

wake wy voice in heavenly lays, Tell the loud wonders he hath done. Tell the loud wonders he hath done.

The second system of the musical score consists of four staves. The top staff is a treble clef. The second staff is a treble clef. The third and fourth staves are bass clefs. The lyrics are written below the staves, with the second line of lyrics corresponding to the second system.

Kinsale. S. M.

19



Raise your tri - umph - ant songs, To an im - mor - tal tune ; Let the wide earth resound the deeds, Celestial grace has



done, Celestial grace has done. Let the wide earth resound the deeds Ce - lef - tial grace has done.



Concert Hall. C. M.

Let all the just to God with joy, Their cheerful voices raise; For well the righteous it becomes, To sing with glad

songs of praise. Let harp and psalter and lutes, In joyful concert meet; and new made songs of loud applause, The harmony complete.

The musical score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The next three staves are instrumental parts (Violin I, Violin II, Viola/Cello). The final staff is a Bass line. The music is in common time (C) and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The lyrics are printed below the vocal staves.

Ten thousand, &c.

Ten thousand, &c.

MA Come let us join our cheerful songs, With angels round the throne; Ten thousand, &c.

Ten thousand thousand are their tongues, But all their joys are

Ten thousand, &c.

Ten thousand, &c.

Ten thousand thousand are their tongues, But all their joys are

que. Ten thousand thousand are their tongues, But all their joys are

Canaan. C. M.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a simple, hymn-like style with many beamed eighth and sixteenth notes.

How sweet the voice, how sweet the hand, That leads to pastures fair; To Canaan's milk and

The second system of the musical score consists of four staves, continuing the melody from the first system. The notation is consistent with the first system, featuring a treble and two bass staves in 2/4 time with a key signature of one sharp (F#).

honey land, Which God's own children share. Grace rich and free, most sweetly call, Directly come who will, Di-

Canaan. Continued.

23



really come who will, Directly come who will, Just as you are, for Christ receives, Poor helpless sinners still. Poor helpless sinners still.

Ronda. C. M.



Return O God of love return, Earth is a tire some place, How long shall we thy children mourn, Our absence from thy face, Our absence from thy face.

Trinity. P. M.

Come thou al-migh-ty King, Help us thy name to sing, H-p us to praise, Father all glo-rious, O'er all vic-

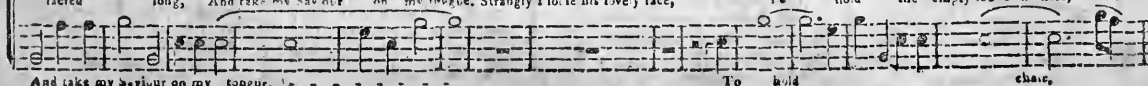
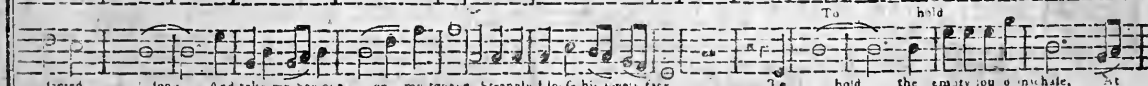
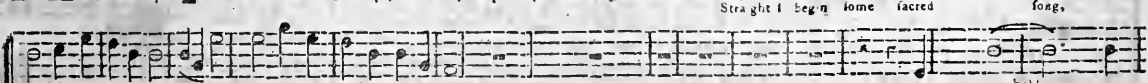
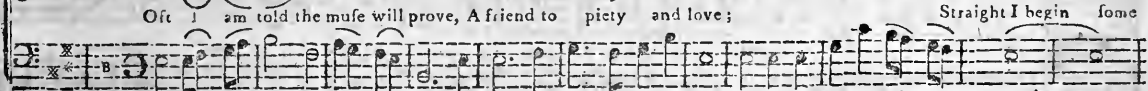
to-ri-ous, Come and reign over us, Come and reign over us, Come and reign over us, Artient of days.

Jesus our Lord arise,
Scatter our Enemies,
And make them fall;
Let thine Almighty aid,
Our sure defence be made,
Our souls on thee be stay'd,
Lord hear our call.

Come thou incarnate word,
Gird on thy mighty sword,
Our prayer attend.
Come and thy people bless,
And give thy word success,
Spirit of holiness,
On us descend.

Come holy comforter,
Thy sacred witness bear,
In this glad hour,
Thou who Almighty art,
Now rule in every heart,
And ne'er from us depart,
Spirit of power.

To the great one in three,
Eternal praises be,
Hence evermore,
His sovereign Majesty,
May we in glory see,
And to Eternity,
Love and Adore.



Oft I am told the muse will prove, A friend to piety and love;

Straight I begin some

Straight I begin some sacred song,

straight, &c.

And take my Saviour on my tongue,

hold

sacred song, And take my Saviour on my tongue, Strangely I love his lovely face,

To hold the empty room in haste,

At

And take my Saviour on my tongue,

To hold

chair,

Moreen. Continued.

chris, At last the chimes . . .

best the chime . . . divide my heart, And the muse shares the greatest part.

Lyme. P. M.

Ad A

Ye tribes of Adsum join, With heav'n and earth and seas, And offer No less di-vine, To your Cre-ator's

Lyme. Continued.

27

Ye ho - ly throng of an - gels bright in worlds of light be -

praise, Ye ho - ly throng of Angels bright, in worlds of light be - gin the song, In worlds of light, Be - gin the song.

Ye ho - ly throng of an - gels bright, in worlds of light, Begin the song.

Begin the song.

pin the song.

Ye ho - ly throng of an - gels bright, in worlds of light, Be - gin the song.

Dream Like spring's, &c.
 Dream Like spring's, &c.
 Uncertain life how soon it flies, Dream of an hour how short our bloom; Like spring's gay verdure now we rise, Cut
 Dream of an hour how short our bloom, Like spring's, &c. Cut down
 Cut down, &c. Cut down, &c.
 Cut down tomb, Cut down, &c.
 down ere night to fill the tomb. Cut down ere night to fill the tomb.
 Cut

MA All ye bright ar-mies of the skies, Go worship where the Saviour lies; Angels and kings
Angels and kings, &c.

Angels and kings, Those Gods, &c.
zele and kings, Those Gods, &c.
before him bow, Those Gods on high and Gods below. Those Gods on high and Gods below.
Those Gods, &c.

Flanders. L. M.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is an alto clef with a key signature of one sharp and a 3/2 time signature. The third staff is a bass clef with a key signature of one sharp and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp and a 3/2 time signature. The lyrics are written below the third staff.

The saints shall flourish in his days, Drest in the robe of joy and

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a 3/2 time signature. The second staff is an alto clef with a key signature of one sharp and a 3/2 time signature. The third staff is a bass clef with a key signature of one sharp and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp and a 3/2 time signature. The lyrics are written below the third staff.

praise, Peace like a riv - er from his throne, Shall flow to nations yet unknown.

Quincy. C. M.

31

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the third staff.

A - wake my soul to sound his praise, A - wake my heart to sing, Join

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the third staff.

all my pow'rs the song to raise, And morn - ing incense bring.

Lutestring. C. M.

The first system of the musical score consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The fourth staff is in bass clef with a key signature of one flat and a 3/4 time signature. The melody is written across the staves with various note values and rests. Below the staves, the lyrics are written in a Gothic-style font.

O^e God my heart is fol - ly bent to magnify thy name, My tongue with cheerful songs of praise, Shall

The second system of the musical score consists of four staves, continuing the melody from the first system. The notation and key signature remain the same. The lyrics continue below the staves.

c - e - ate thy fame. Awake my lute nor thou my harp, 2 by warbling notes us - ay,

Lutestring. Continued.

33

While I with ear-ly hymns of joy, Pre-vent the dawn-ing day. Pre-vent the dawn-ing day.

China. C M.

Why should we mourn departing friends, O shake at death's alarms, 'Tis but the voice which Jesus sends, To call them to his arms.

Our days are as the grass, Or like a morning flower, If one sharp blast

If one sharp blast, &c.

If one sharp blast, &c.

one sharp blast, &c.

sweep o'er the field, It withers in an hour. It withers in an hour.

Energy. C. M.

35

Attend our armies to the fight, And be their guardian God, In vain shall num'rous pow'rs unite, Against thy lifted

rod, Our troops beneath thy guiding hand, Shall gain a glad renown; 'Tis God who makes the feeble stand, And treads the mighty down.

Digby. C. M.

God - con - sole the sorrows of his saints. Their groans affect his ears, Thou hast a balm for

A bottle, &c. A bottle, &c. A bottle, &c.

A bottle, &c. A bottle, &c.

my com - plaint, A bottle for my tears, A bottle for my tears, A bottle for my tears.

A bottle, &c. A bottle, &c. A bottle, &c.

Scotland. S. M.

37

What

Since he is

MA The Lord my She herd is, I th: be well furpy'd, Since he is mine and I am his, Since he is mine

What can I want be - fide,

can I want be - fide, Since he is mine,

mine and I am his, What can I want be - fide, What can I want be - fide,

and I am his, What can I want be - fide, Since he is mine and I am his What can I want be - fide,

Since he is mine and I am his, What can I want be - fide, What can I want be - fide,



Wand'ring pilgrims, mourning christians, Weak and tempted lambs of Christ ; Who endure great trib - u - la - tion, And with sins are much distress'd.



Rome. Continued.

39

2. If you feel a heart lamenting,
And bemoan your wretched case;
Come to Jesus Christ repenting,
He will grant you sweet release.
With your heart believing on him,
Love and serve him all your days;
Come, O! come to Christ and ask him,
He will give you gospel grace.

3. If your heart is unbelieving,
Doubting Jesus' pard'ning love;
Lie hard by Bethesda waiting,
Till the troubled waters move.
Tho' no mortal arm can help you,
All their efforts prove but talk;
Jesus, Jesus, faith unto you,
Rise take up your bed and walk.

4. If you will but claim his promise,
And forsake your unbelief;
Patient waiting, constant praying,
He will grant you full relief;
He will give you grace and glory,
All your wants shall be supply'd;
Canaan, Canaan lies before you,
Rise and cross the swelling tide.

5. Death shall not impede your comfort,
Christ shall guide you thro' the gloom;
Down he'll send the Heavenly concert,
To convey your spirit home.
There you'll reign with Christ in pleasure,
Free from every want and care;
Come O! come my blessed Saviour,
Fain my spirit would be there.

Lisbon. S. M.

In pal-a-ces of joy, In pal-a-ces of joy.

O let thy God and King, Thy sweetest thro'ts employ, The children shall his hon-ours
sing in pal-a-ces of joy.

Granby. P. M. As the 84th. Psalm.

Awake our drowsy souls, Shake off each hateful bond; The wonders of this day, O'er

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with various note values and rests. The middle staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, providing a harmonic accompaniment. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature, also providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

no - blest songs de - mand, Au - spi - cious morn thy blis - ful rays, Bright Seraphs hail in songs of praise.

The second system of the musical score continues the composition. It also consists of three staves in the same key signature and time signature. The lyrics continue below the staves. There are some performance markings above the staves, including 'tr.' (trill) and 'tr.' (trill), and a 'tr.' (trill) marking below the staves. The score ends with a double bar line.

Along the banks where Ebel's current flows, Our captive boat's in deep dispondence stay'd ;

While Zion's fall, &c.

While Zion's fall, &c.

While Zion's fall in sad remembrance role. Her friends her children ming led with the dead,

While Zion's fall, &c.

My sorrows like a flood, impatient of restraint; Into thy bosom O my God, Pours

Pours out a long com-

Pours Pours, &c.

Pours Pours out, &c.

out a long com - plaint. Pours out a long complaint. Pours out a long com - plaint.

plaint. Pours, &c. Pours, &c.

Florence. P. M. As the 48th Psalm.

43

Re-joice the lord is King, Your Lord and King a - - - - - dox, Mortals give thanks and glory, And triumph ex - - - - - more.

Lift up your hearts, Lift up your voice, Re-joice a - - - - - gain, I say re - - - - - joice.

Majesty. P. M.

He fram'd the globe, He built the sky, He made the shining world on high, And reigns complete in glory there.

His beams, &c. His beauties, &c.

His beams, &c. His beauties, &c.

His beams are maj-esty and high, His beauties how divinely bright,

His beams, &c.

Majesty. Continued.

45



Milton. C. M.



Halifax. P. M. As the 122d Psalm.

Zion thrice hap- py place, A - - dorn'd with wondrous grace, And walls of strong embraces three round, In thee our trusts ap- pear To
 To pray, &c.
 To pray, &c.
 pray, and praise, and hear The sa - - cred gos- pel's joy - ful found, The sa - - cred gos- pel's joy - ful found.
 To pray, and praise, and hear The sacred gospel's joyful found.

Pàtmos. P. M.

47

Who
Who can secure his vital breath,
Think mighty God on feeble man, How few his hours how short his span, Short from the cradle to the grave, Who can secure his vital breath,
Who can secure his vital
Who can secure his vi - tal breath,
Who can secure his vi - tal breath,
Who can secure his vi - tal breath,
Who can secure his vi - tal breath, Against the bold demands of death, With skill to rise, Or power to save,
breath, Who can secure his vital breath,

Portland. L, M,

A musical score for a hymn titled 'Portland' in L, M. The score is written on ten staves, organized into two systems of five staves each. The first system contains the vocal melody and the first line of lyrics. The second system contains the instrumental accompaniment and the second line of lyrics. The music is in a common time signature (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are printed below the staves, with some words underlined. The score concludes with a double bar line and repeat signs at the end of the final staff.

Sweet is the word my God my King, To praise Thy name give thanks and sing; To
show Thy love by morning light, And talk of all Thy truth at night.

MA-
B

Ye birds of lofty wing, On high his pra - ce bear, Or sit on flow'ry boughs and sing, Your Maker's glory there. Ye

Ye creeping, &c.

Ye creeping ants, &c. And flies, &c. Praise, &c. Praise, &c.

Ye creeping ants and worms, &c. And flies, &c. Praise him, &c. Praise, &c.

creeping ants and worms, His various wisdom show, And flies in all your shining swarms, Praise him who dress'd you so. And flies in all your shining swarms, Praise him who dress'd you so.

And flies, &c. Praise And

T. 3/8
 C. 3/8
 MA. 3/8
 B. 3/8

Hosanna to Jesus on high, Another has enter'd his rest, Another is 'scap'd to the sky, And lodg'd in Im-man-u-el's breast.

The soul of a sinner is gone, To brighten the triumph above, Ex-alt-ed to Jesus's throne, And clasp'd in the arms of his love.

Franklin. Continued.

51

(2)

How happy the Angels that fall,
Transported at Jesus' name,
The Saints whom he soonest shall call ;
To share in the feast of the Lamb,
No longer imprison'd in clay,
Who next from his dungeon shall fly,
Who first shall be summon'd away.
My merciful God, is it I ?

(8)

O Jesus, if this be thy will,
That suddenly I should depart,
Thy council of mercy reveal ;
And whisper the call to my heart :
O ! give me a signal to know,
If soon thou would'st have me to move,
And leave this dull body below.
And fly to the regions of Love.

Volta. S. M.

Your harps ye trembling saints, Down from the willows take, Loud to the praise of Christ our Lord, Bid ev'ry string awake. Bid ev'ry string awake.

Canton. L. M.

When marching to Thy blest abode, The wand'ring multitude survey'd The pompous state of Thine our God, in

Loud instruments bro't up the rear, Loud instruments bro't up the rear,

Sweet singing Levites led the van, Loud in - stru - ments bro't up the rear,

robes of majesty array'd.

Canton. Continued.

53

Between both troops a virgin train,

Sweet

Sweet

With voice and timbrel charm'd the ear.

Sweet

flag - ing

flag - ing, &c.

Sweet

flag - ing, &c.

flag - ing, &c.

Levites led the van, Loud instruments bro't up the rear, Between both troops a virgin train,

Between both troops, &c.

With voice and timbrel charm'd the ear.

Montague. L. M.

MA

Ye sons of men with joy re - cord, The va - rious wonders of the Lord, And let his pow'r and good - ness sound, Thro'

Let the high heavens, &c.

Let the high heav'n, &c.

all your tribes the world a - round, Let the high heav'n's your songs invite, Those spacious fields of brilliant light, Where sun & moon & plan-ets roll Where

the high heav'n's, &c.

where

Montague. Continued.

55

sun and moon and planets to - - il, And stars that glow from pole to pole.

sun, &c.

Pitfown. Six lines, 8 & 8.

The Lord my pasture shall prepare, And feed me with a shepherd's care, His presents shall my wants supply, And

Pitstown. Continued.

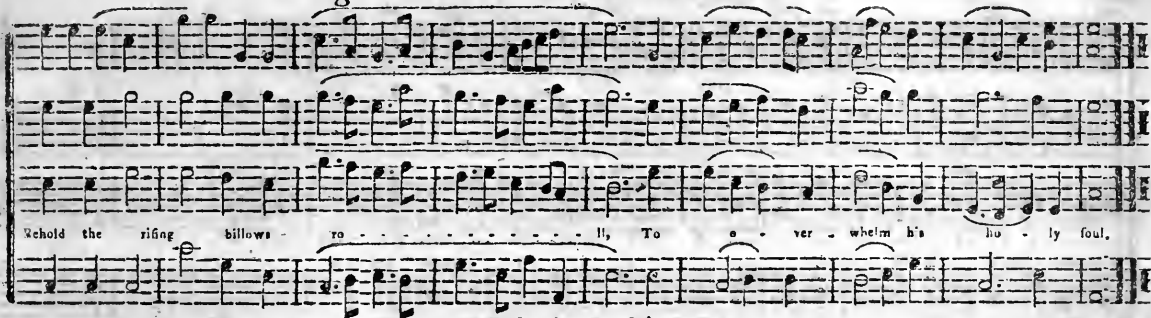
guard me with a watch-ful eye, My noon day walk he shall attend, And all my mid- - night hours de- - fend.

Leghorn. L. M.

Deep in our hearts let us re - - cord, The deeper sor - rows of our Lords

Leghorn. Continued.

57



Behold the rising billows - ro - - - - - ll, To o - ver - whelm h's ho - ly soul.

Poland. L. M.



God of my life look gent'y down, Behold the pain I feel, But I am dumb before thy throne, Nor dare dispute thy will.

Balloon. L. M.

Behold I fell before thy face, My only refuge is thy grace, No outward forms can make me clean, The leprosy lies

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second and third staves are piano accompaniment in treble and bass clefs respectively. The fourth staff is a basso continuo line in bass clef with a key signature of one flat (Bb) and a 2/2 time signature. The lyrics are written below the piano accompaniment.

deep within. No bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor floods nor seas, Can wash the dimal stain away.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics continue below the piano accompaniment.

And like a robe his glory wears.

He in full majesty appears,

When cloth'd in his celestial rays,

My soul thy great Creator praise,

He in full majesty appears, And like a robe his glory wears, He in full majesty appears, And like a robe his glory wears.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the third staff.

Columbia trust the Lord, Thy foes in vain, Attempt thy re - in and enforce their reign, Had they prevail'd, Darkness had clois'd our eyes.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the third staff.

And death and silence had for - bid his praise, But we are sav'd and live let songs a - - rise, Co - lum - bia bless the Lord who built the skies.

Rainbow. C. M.

61

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves: "The sea", "The sea", "Tis by thy strength the mountains stand, God of eternal power; The sea grows calm at", and "The sea".

The sea

The sea

Tis by thy strength the mountains stand, God of eternal power; The sea grows calm at

The sea

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves: "thy command, And tempests cease to roar. And tempests cease to roar. And tempests cease to roar.", and "thy command, And tempests cease to roar."

thy command, And tempests cease to roar. And tempests cease to roar. And tempests cease to roar.

thy command, And tempests cease to roar.

Bristol. L. M.

Who can this king of

MA Rejoice ye shining worlds on high, Behold the King of glo - ry high;

glo - ry be,

Who

Who can this king of

The migh - ty Lord the Sav - iour he, Who can this king of glo - ry be, The

Who can this king

Bristol. Continued.

63

can this king of glo - ry be, &c. Who can, &c.

glory be, &c. Who can, &c.

m'ghty Lord the Sav - iour he, Who can this king of glo - - - ry be, The m'gh - ty Lord the Sav - - iour he.

The first system consists of two vocal staves and a single-line instrumental staff. The lyrics are: "can this king of glo - ry be, &c. Who can, &c." The second system also has two vocal staves and a single-line instrumental staff. The lyrics are: "glory be, &c. Who can, &c." The third system features two vocal staves and a single-line instrumental staff. The lyrics are: "m'ghty Lord the Sav - iour he, Who can this king of glo - - - ry be, The m'gh - ty Lord the Sav - - iour he."

Spring. S. M.

Behold the morn'g sun, Begins h's glorious way; His beams thro' all the nations run, And life and light convey.

The score for "Spring. S. M." consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is a single-line instrumental accompaniment. The lyrics are: "Behold the morn'g sun, Begins h's glorious way; His beams thro' all the nations run, And life and light convey."

The Seasons.


Musical score for "The Seasons." The score is written for a vocal part (soprano, alto, and tenor) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are:

Eternal source of ev'ry joy, Thy praise shall ev'ry voice employ, While we with - in thy courts ap-
 pear, And sing the bounties of the year, As worlds of glo - ry round thee to - ll thy hands sup-

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *tr.* (trill) and *3* (triple). The lyrics are placed below the vocal staves.

The Seasons. Continued.

65



ports the stedfast pole, Thy hand supports the stedfast pole, Directs the sun what hour to rise, And darkness when to

veil the skies. The flow'ry spring at thy command, Embalms the air and paints the lano; The blazing beams of summer shine, To

The Seasons. Continued.

raise the corn and cheer the vine. Thy hand in autumn richly pours, The copious fruits along the shores, While wintry storms di-

rest our eyes, With fear and wonder to the skies. Seasons & months & weeks & days, Demand returning songs of

The Seasons. Continued.

67

tr.

praise, The op'ning light and ev'ning shade, Shall see the cheerful homage paid. And Oh may our harmonious tongues, In

tr.

tr.

worlds unknown pursue the songs, pursue the songs, pursue the songs, pursue the songs pursue the songs, And in those brighter courts a-

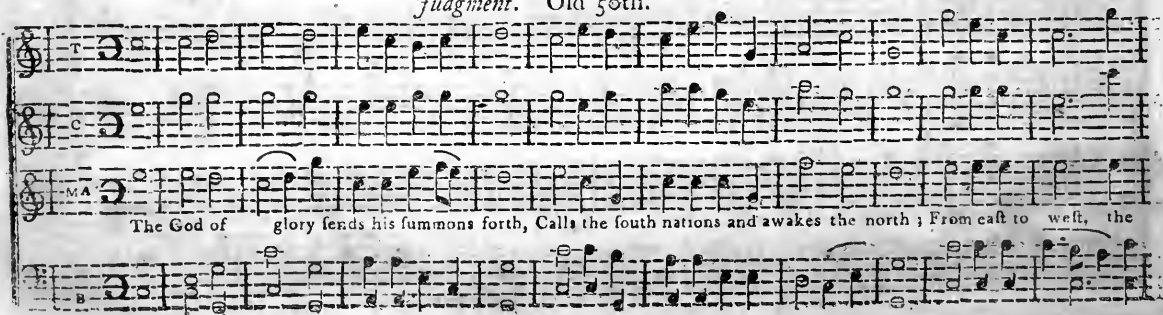
pursue, &c.

pursue, &c.

The Seasons. Continued.


tr. tr.

dore, Where days & years revolve no more. Where days & years revolve no more. Where days and years revolve no more. no more.

Judgment. Old 50th.


The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west, the

Judgment. Continued.

69

sovereign orders spread, thro' distant worlds and regions of the dead. The trumpet sounds, - - - heav'n re-

Hell trembles,

joices, Lift up your heads ye saints with cheerful voices.

His vengeance sleeps no more.

No more shall atheists mock his long delay,

Judgment. Continued.

His vengeance sleeps no more. Behold the day, Behold the judge descends his guards are nigh, Tempest and fire at-

tend him down the sky, When God appears, All nature shall adore him, While sinners tremble, Saints rejoice before him, Heav'n earth &

Judgment. Continued.

71

hell draw near Let all things come, To hear my jus - tice and the sinners doom, But gather first my saints the judge commands, Bring

them ye angels from their dis - tant lands, Bring them ye an - gels from their distant lands, When Christ re - - turns - wake ev'ry cheerful

Judgment. Continued.

passion, And shout shout shout, And shout ye saints he comes for your sal - va - - tion, Behold my cov - nant stands for - ev - er good.

This system contains four staves of music. The first staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment line with a bass clef. The third staff is a vocal line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The lyrics are written below the third staff.

Scal'd by th'e - ter - nal sac - ri - fice in blood, And sign'd by all their names the Greek the Jew, Who paid tho

This system contains four staves of music. The first staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment line with a bass clef. The third staff is a vocal line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The lyrics are written below the third staff.

Judgment. Continued.

73

ancient homage or the new. There's no distinction here, There's no distinction here. Join all your voices, Join all your

This system contains the first two staves of music. The first staff features a melody with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment. The lyrics are written below the first staff.

voic - es, And raise your heads ye Saints, For heav'n re - joic - es, Here saith the Lord ye an - gels spread their thrones, And

This system contains the next two staves of music. The musical notation continues with similar rhythmic patterns. The lyrics are written below the first staff. A large capital letter 'K' is centered below the second staff, likely indicating the end of a section or a key signature change.

Judgment. Continued.

near the seat, my fav'rites and my sons. Come my redeem'd possess the joys prepar'd Ere time began 'tis

This system contains the first four staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves continue the vocal and piano parts respectively. The lyrics are: 'near the seat, my fav'rites and my sons. Come my redeem'd possess the joys prepar'd Ere time began 'tis'.

your divine reward; 'Tis your divine reward; When Christ re - turns wake ev'ry cheerful passion, And

This system contains the next four staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves continue the vocal and piano parts respectively. The lyrics are: 'your divine reward; 'Tis your divine reward; When Christ re - turns wake ev'ry cheerful passion, And'.

Judgment. Continued.

75

Shout ye saints, And shout ye saints, he comes he comes, he comes for your sal - va - tion.

Calvary. C. M.

Infinite grief a - maz - ing woe, Behold my bleeding Lord, Hell and the Jews conspire his death, And

Calvary. Continued.

use the Roman sword. Oh, the sharp pangs, oh, the sharp pangs, of smarting pain, My dear Re - deem-er bore;

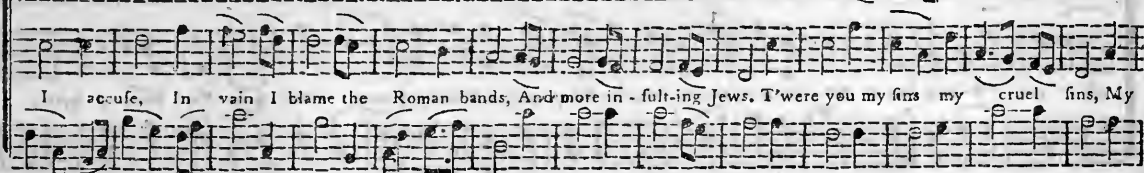
The first system of the musical score consists of two staves. The upper staff contains a melody with various note values including eighth and sixteenth notes, and rests. The lower staff provides harmonic accompaniment with chords and single notes. The lyrics are written below the lower staff, aligned with the music.

When knotty whips, and ragged thorns, His sacred body tore. But knotty whips, and ragged thorns, In vain do

The second system of the musical score continues the melody and accompaniment. It features a variety of time signatures, including 2/4, 3/4, and 4/4, which are indicated at the beginning of each measure. The lyrics continue below the lower staff.

Calvary. Continued.

77



Calvary. Continued.

vengeance down Upon his guiltless head, Break break my heart, oh burst mine eyes, mine eyes, And let my sorrows.

This musical system consists of four staves. The first two staves appear to be for a vocal or instrumental melody, while the last two staves provide harmonic accompaniment. The lyrics are written below the bottom staff.

bleed, bleed, bleed. Strike strike mighty grace my flinty soul, Till melting waters

This musical system also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the bottom staff.

Calvary. Continued.

79

tr.

flow, And deep re - pen - tance drown mine eyes, In un - dif - femb - led woe, woe, woe.

Thanksgiving. 7 & 7.

Meet and right it is to sing, Glory to our God and King; Meet in ev'ry time and place,

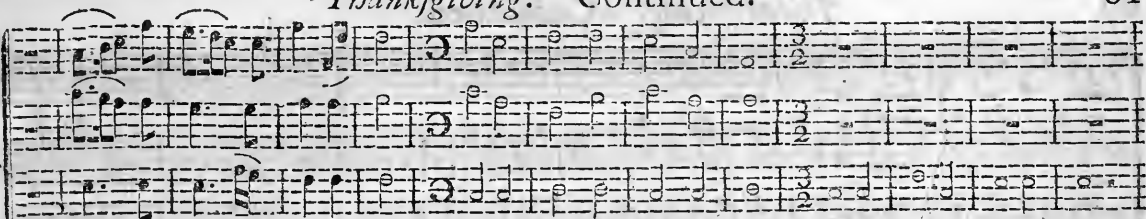
Thanksgiving. Continued.

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are printed below the staves, aligned with the corresponding musical phrases. The text is as follows:

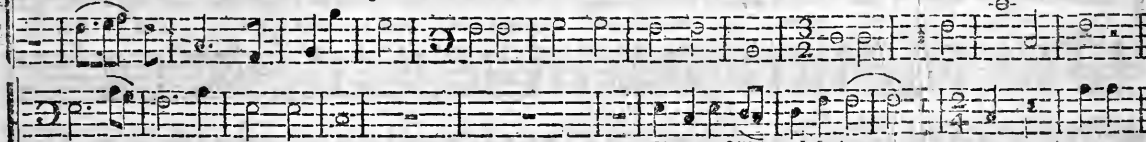
To rehearse his solemn praise. To rehearse his solemn praise. Join ye saints the song around, Join ye
Publish thro' the world abroad,
saints the song around, Angels help the cheerful sound, Praise and glory to the Lord.

Thanksgiving. Continued.

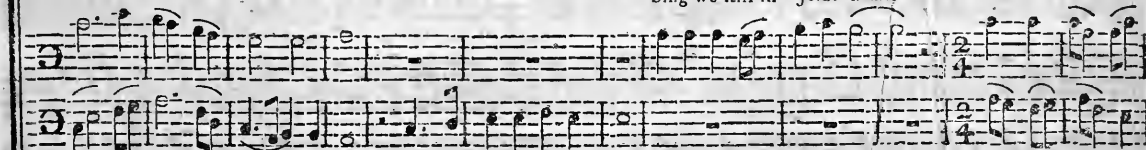
81



Praises here to Thee we give, Gracious Thou our thanks receive; Holy Father sov'reign Lord,

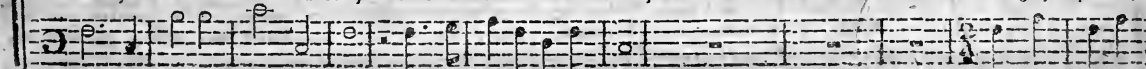


Sing we still in Jesus' name,



Ev'ry where be Thou ador'd, Tho' this wicked world exclaim,

Sing ye praises,



Thanksgiving. Continued.

to the Lord, Join to sing with one accord, Join to sing, Join to sing, Join to sing with one accord..

This block contains a four-part vocal setting. The music is written on four staves. The lyrics are: "to the Lord, Join to sing with one accord, Join to sing, Join to sing, Join to sing with one accord..". The notation includes various musical symbols such as notes, rests, and bar lines.

Egypt. C. M.

He call'd for darkness darkness came, Nature his summons knew; Each stream and

This block contains a four-part vocal setting. The music is written on four staves. The lyrics are: "He call'd for darkness darkness came, Nature his summons knew; Each stream and". The notation includes various musical symbols such as notes, rests, and bar lines.

Egypt. Continued.

83

lake transform'd to blood, The wand'ring fishes flew. In putrid floods throughout the

land, The pest of frogs were bred, From noisome fens sent up to croak, At Pharoah's board & bed. At Pharoah's board & bed.

Solomon's Song.

The voice of my be-lov-ed foun-ds, While o'er the mountain tops he bounds, While o'er the mountain

He flies, And all my soul with

He flies, He flies ex-ult-ing o'er the hills, And all my soul with

tops he bounds; He flies ex-ult-ing o'er the hills, And all my soul with

He flies He flies ex-ult-ing o'er the hills, And all my soul with transport flies. He

Solomon's Song. Continued.

85



Solomon's Song. Continued.

rise my love and come away. Arise my love and come away. come away, come away. Gently

doth he chide my stay, Arise my love and come a-way. come a-way, come a-way. Gently

Solomon's Song. Continued.

87

doth he chide my stay, Rise my love and come a - way, come a - way, come a - way.

Gent - ly doth he chide my stay, Rise my love and come a - - way.

The musical score is written on ten staves. The first five staves contain the first system, and the last five staves contain the second system. The vocal line is written on the upper staff of each system, and the piano accompaniment is written on the lower staves. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and bar lines. The key signature is one flat (B-flat), and the time signature is common time (C).

Rofs. C. M.

As pants the Hart for cooling streams, When heated in the chafe, So longs my soul O God for thee, And

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp and a 'MA' marking. The bottom staff is a bass clef with a key signature of one sharp. The music is written in common time (C) and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

thy re - fresh - ing grace, For thee my God the liv - ing God, My thirsty soul doth pine. O when shall I behold thy face, Thou maj - esty de - vine.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves with the same instrumental parts. The lyrics are written below the staves, with some words underlined. The music concludes with a double bar line.

Anthem. From 150th Psalm.

89

Let the shrill trumpet's warlike voice, trum - pet's trumpet's trumpet's. warlike voice, Let the shrill trumpet's warlike voice,

Let the shrill trumpet's warlike voice, warlike voice, warlike voice,

Let the shrill trumpet's trumpet's trumpet's trumpet's trumpet's warlike voice, warlike voice,

trumpet's trumpet's trumpet's trump't's warlike warlike voice, trumpet's trumpet's warlike warlike voice,

rebound, his praise rebound,

rebound, his praise re - bound,

Make rocks and hills his praise rebound, his praise rebound, his praise rebound, rebound, his praise rebound,

rebound,

Anthem. Continued.

praise him with harps mel - o - dious noise,

And gentle psaltry's silver

Praise him with harps, praise him with harps, praise him with harps melodious noise, And gentle psaltry's

And gentle psaltry's silver sound, Let virgin troops soft timbrels bring, And some with graceful motions dance,

sound, silver sound,

sil - ver sound, sil - ver sound, And some with graceful mo - tions

silver sound,

Anthem. Continued.

91

And some with grace - ful motions dance,

dance, And some with graceful motions dance, Let instruments of various strings, With organs join his praise advance,

With organs join his praise ad -

With or - gans join his praise advance, With or - gans

With or - gans join, his praise advance, With or - gans join,

With or - gans join, With or - gans join, his praise advance, With organs join

With organs join, With organs join his praise advance, With or - gans join, With

22115071. Continued.

join, With or - gans join his praise advance. With or - gans join, With or - gans
With organs join his praise advance, his praise advance, With organs join his praise advance. With or -
- n, With organs join, With organs join his praise advance. With or - gans or - gans join, With organs join, With
organs join, With organs join his praise advance, With or - gans join, With
or - gans join, With or - gans join, With organs join his praise advance, his praise ad - vance, his praise advance.
gans join, With organs join his praise advance, his praise ad - vance, With or - gans join his praise ad - vance.
or - gans organs join, With or - gans join his praise advance, his praise advance, his praise advance.
join, With or - gans organs join With organs join his praise advance, his praise advance.

Anthem. Continued.

93

Hal - le - lu jah, Hal - le - lu jah, Praise the Lord, A men, Amen, A men.

Amen, Amen, A - - - men.

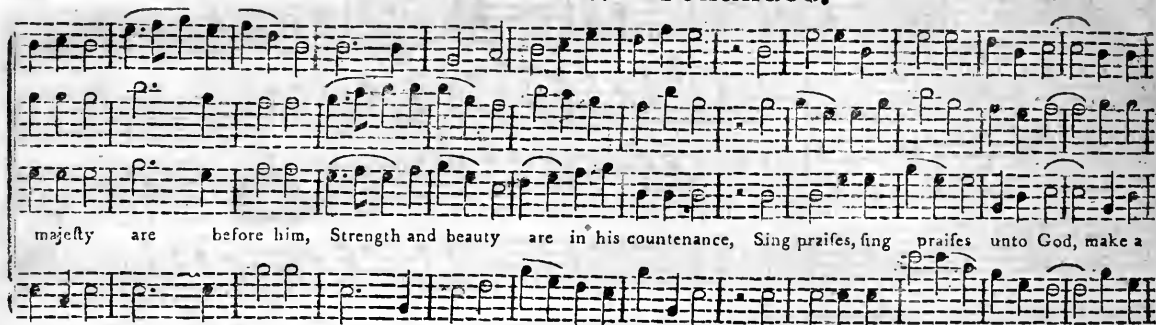
Amen, Amen, A men.

Amen, Amen, A men.

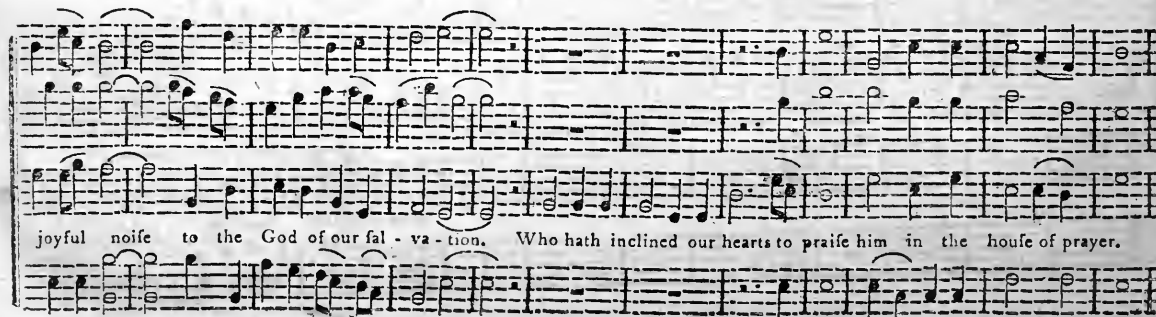
Amen, Amen, A men.

Dedication Anthem.

The Lord reigneth, The Lord reigneth let the earth rejoice, let the multitude of the nations be glad, Honor an

Dedication Anthem. Continued.

ma-jesty are before him, Strength and beauty are in his countenance, Sing praises, sing praises unto God, make a



joyful noise to the God of our sal - va - tion. Who hath inclined our hearts to praise him in the house of prayer.

Dedication Anthem. Continued.

95

Musical score for Soprano (S), Alto (A), and Bass (B) parts. The lyrics are: "But will God indeed dwell on earth, will he affix his name un - to the temple which men have builded?"

Musical score for Tenor (T) and Bass (B) parts. The lyrics are: "Behold the heav'n of heav'ns cannot contain Thee, cannot contain Thee, How much less then this house? And"

Dedication Anthem. Continued.

hear,
 now Lord our eyes are unto Thee for Thy blessing, have Thou respect to the pray'r of Thy servants, hear Thou our supplication,
 hear Thou our supplica - tion, hear
 hear, &c.
 Thou our
 hear Thou our suppli - ca - tion, May Thine eyes be ever o - pen to this temple, may Thine honor at all
 Thou our

Dedication Anthem. Continued.

97

times dwell here,

May this house which is call - ed by Thy name, And which has been de-vot-ed to the God of peace, Ev - - er be the seat of peace

They shall prof - per who seek its wel - fare,

Let all pray for the peace of Zi - - on.

of her - me - ny and joy.

Dedication Anthem. Continued.

May they on sight of this house forget their hatred and be u-nit-ed in the bonds of peace. Peace be within these sacred walls,

This system contains four staves of music. The first two staves are for vocal parts, and the last two are for piano accompaniment. The time signature is 3/2. The lyrics are written below the vocal staves.

Who shall en-ter into the congregation of the Lord,

Peace be within these sacred walls, Love & friendship be ye constant guests.

This system contains four staves of music. The first two staves are for vocal parts, and the last two are for piano accompaniment. The time signature is 6/4. The lyrics are written below the vocal staves.

Dedication Anthem. Continued.

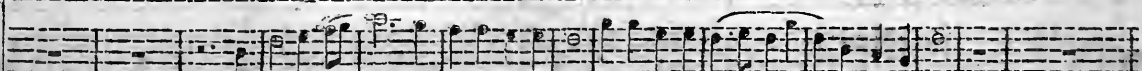
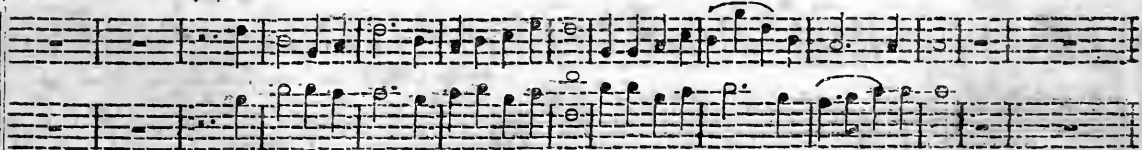
99



He that hath clean hands and a pure heart, who hath not lift up his soul to vanity, nor sworn deceitfully.



Who shall stand in his holy place?



And be ye lift up ye everlasting doors, that the King of glo- - - ry may come in,



Lift up your heads ye gates,

Who is this King of

Dedication Anthem. Continued.

The Lord, The Lord, strong and mighty, strong and mighty, the Lord mighty in Bat - tle, mighty in battle. Lift
glory? Who?

MA-
B-

Even, &c.

Lift up your heads,
up your heads O ye gates, Ye ev - er - last-ing doors, that the King of Glory may come in, that the King of
Even lift them up,

Dedication Anthem. Continued.

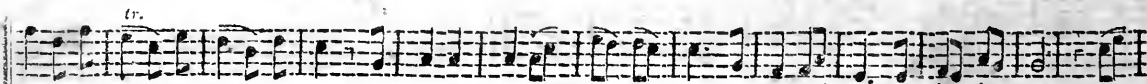
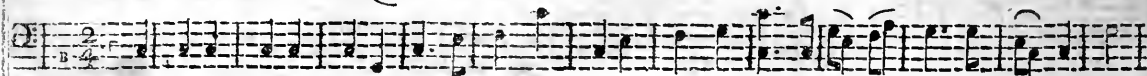
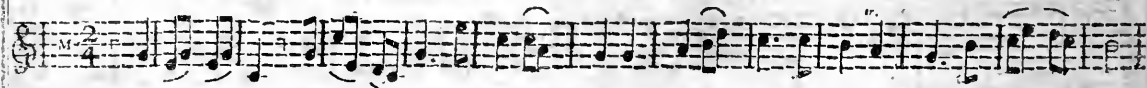
101

The Lord of hosts, The Lord of hosts,
Glory may come in, That the King of Glory may come in, Who is this King of Glory? The Lord of

Hosts He is the King of Glory, He is the King of Glory, Hal-le-lu-jah, Hal-le-lu-jah, Amen, A - - - men.



From all that dwell below the skies, Let the Cre - a - tor's praise arise, Let the Re - deem-er's name be sung,



Thro' ev'ry land by ev'ry tongue. Eternal are Thy mercies Lord, Eternal truth attends Thy word, Thy



Verona. Continued.

103

loud.

praise shall sound from shore to shore, Till suns shall rise and set no more. Till suns shall rise and set no

more. Till suns shall rise and set no more.

tr.

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Baruch
April 1907
M.H.

